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HIGH JINKS

A MUSICAL FARCE IN THREE ACTS

The Book and Lyrics by
LEO DIETRICHSTEIN and OTTO HARBACH

The Music by
RUDOLF FRIML



VOCAL SCORE

REVISED EDITION

Ed. 910

G. SCHIRMER
NEW YORK

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CAST OF CHARACTERS

(IN THE ORDER OF THEIR APPEARANCE)



DR. GASTON THORNE

FLORENCE

M. JACQUES RABELAIS

MME RABELAIS

MAID

DICK WAYNE

MRS. MARION THORNE

FRITZ DENKMAHL

MR. J. J. JEFFREYS

ADELAIDE FONTAINE

SYLVIA DALE

Mlle. CHI-CHI

GARÇON

PAGE

MRS. THORNE'S COMPANION

High Jinks

A Musical Farce

Book by
Otto Harbach

Music by
Rudolf Friml

No. 1. Overture

Piano

Marziale

ff

p

cresc.

fff

rit.

(The voice of Nature)

ff a tempo

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Printed in the U. S. A.

First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *ff* and *p*.

Second system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *ff* and *p*.

Third system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *ff* and *p*.

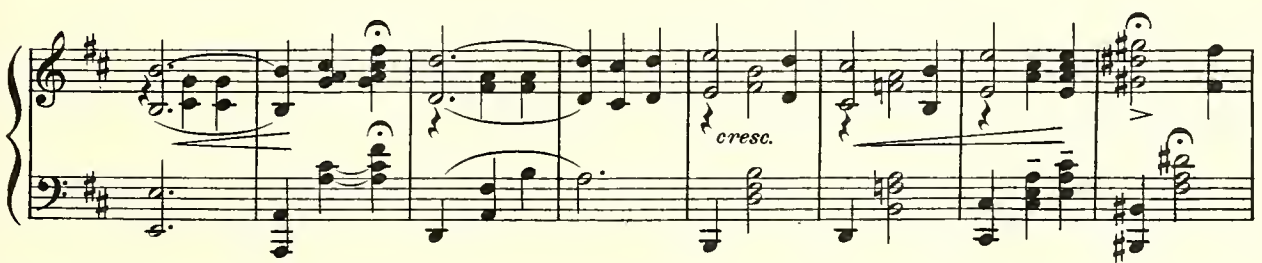
Fourth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *ff* and *p*.

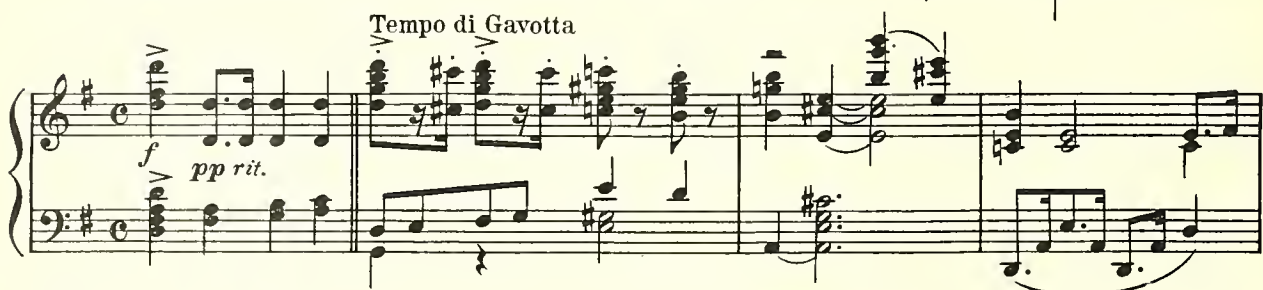
Fifth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *ff* and *p*.

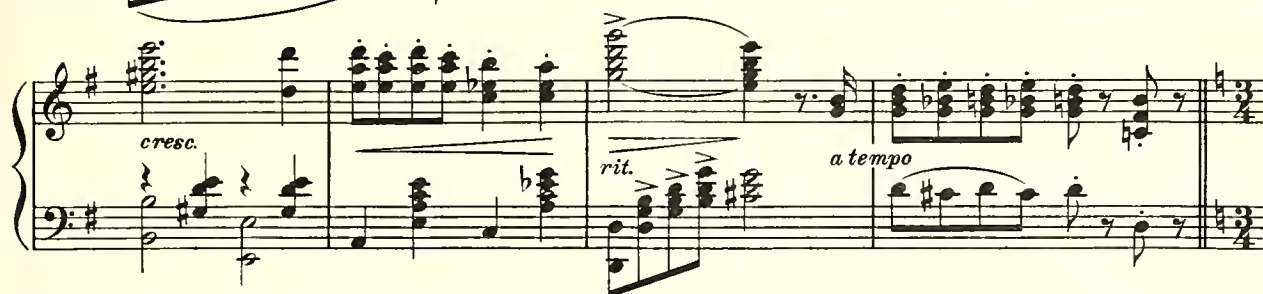
Sixth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *ff* and *p*.

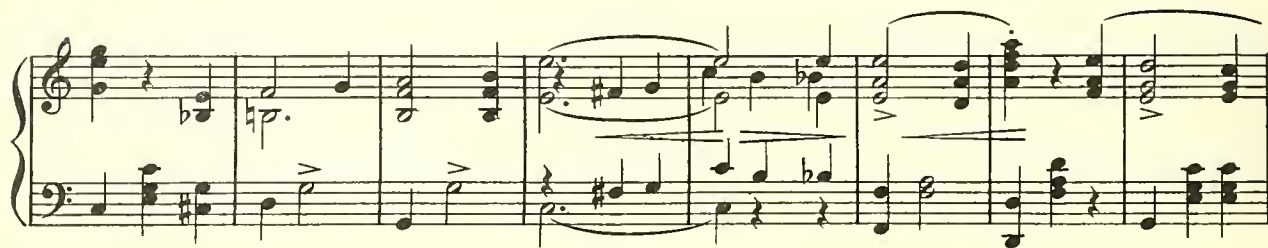


Tempo di Valse Is this love at last)

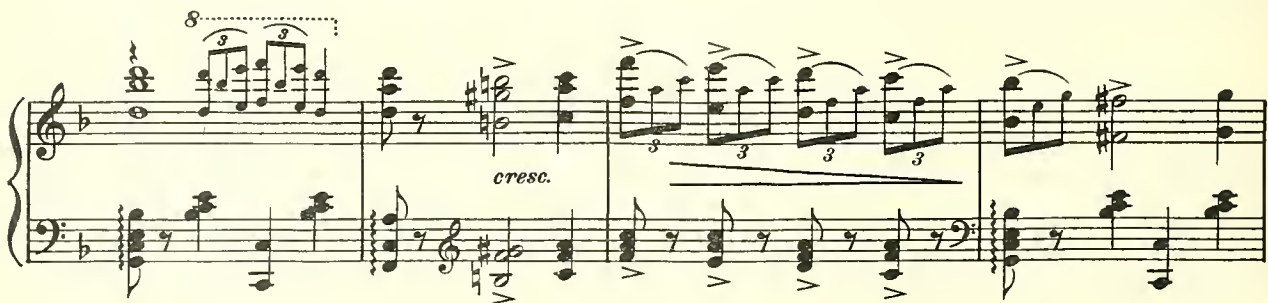








(High Jinks)



First system of musical notation. Treble and bass staves. Treble staff features triplets of eighth notes, marked *sfz* and *pp*. Bass staff features eighth notes. The system concludes with a *sfz stacc.* marking.

Second system of musical notation. Treble staff features triplets of eighth notes, marked *p animato*. Bass staff features eighth notes. The system concludes with a *cresc.* marking.

Third system of musical notation. Treble staff features a glissando, marked *gliss.*. Bass staff features eighth notes. The system concludes with a *ff* marking.

Fourth system of musical notation. Treble staff features a first ending marked *1.* and a second ending marked *2.*. Bass staff features eighth notes. The system concludes with a *broadly* marking and a *cresc.* marking.

Fifth system of musical notation. Treble staff features a marcato marking. Bass staff features eighth notes. The system concludes with a *rit.* marking.

Poco lento (Fair bubble of rainbow hue)

First system of musical notation. The piece begins in 3/4 time with a key signature of one sharp (F#). The right hand features a melody of eighth notes, while the left hand plays a bass line of eighth notes. The tempo is marked 'Poco lento'. The first measure is marked *pp* (pianissimo) and the second measure is marked *marcato*.

Second system of musical notation. The right hand continues the melody with eighth notes, and the left hand plays a bass line. The tempo remains 'Poco lento'. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The right hand continues the melody with eighth notes, and the left hand plays a bass line. The tempo remains 'Poco lento'. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand continues the melody with eighth notes, and the left hand plays a bass line. The tempo remains 'Poco lento'. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand continues the melody with eighth notes, and the left hand plays a bass line. The tempo remains 'Poco lento'. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation. The right hand continues the melody with eighth notes, and the left hand plays a bass line. The tempo remains 'Poco lento'. The system ends with a double bar line and a repeat sign.

First system of musical notation. Treble and bass staves. Treble staff has a dotted line with the number 8 above it. Bass staff has a *cresc.* marking. The music is in G major and 2/4 time.

Second system of musical notation. Treble and bass staves. Treble staff has a *broadly* marking and a dotted line with the number 8 above it. Bass staff has a *rit.* marking. The system ends with a *Marcia* section in 2/4 time, marked *f*.

Third system of musical notation. Treble and bass staves. Treble staff has the text "(Reech Américaine!)" above it. The music is in B-flat major and 2/4 time.

Fourth system of musical notation. Treble and bass staves. The music is in B-flat major and 2/4 time.

Fifth system of musical notation. Treble and bass staves. The music is in B-flat major and 2/4 time.

Sixth system of musical notation. Treble and bass staves. The music is in B-flat major and 2/4 time.



(Voilà, Madame!)



First system of musical notation, measures 1-6. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *molto rit.* (molto ritardando).

Second system of musical notation, measures 7-12. The key signature changes to two sharps (F-sharp and C-sharp). The time signature is 3/4. The music is marked *p* (piano). The texture is simpler, with more sustained notes and fewer beamed passages.

Third system of musical notation, measures 13-18. The key signature remains two sharps. The time signature is 3/4. The music continues with a mix of sustained notes and some beamed passages.

Fourth system of musical notation, measures 19-24. The key signature remains two sharps. The time signature is 3/4. The music is marked *cresc.* (crescendo). The texture is more active with more beamed notes.

Fifth system of musical notation, measures 25-30. The key signature remains two sharps. The time signature is 3/4. The music is marked *ff broadly* (fortissimo broadly) and *rall.* (ritardando). The texture is very dense with many beamed notes.

Sixth system of musical notation, measures 31-36. The key signature remains two sharps. The time signature is 3/4. The music is marked *allarg.* (allargando). The texture is very dense with many beamed notes. The system ends with a double bar line.

ACT I

No. 2. Song with Chorus

Something Seems Tingle-ingleing

Dick

Allegretto

D. *Dick* *mf*

1. Be-yond the Him-a-lay-a moun-tains,
2. The Ro-man god of ju-bi-la-tion—

pp *mf* *p* *mf*

Where flows the great Tsan-po, Be-side old Ti-bet's laugh-ing
Old Mo-mus was his name,— He wooed the god-dess Ex-ul-

foun-tains Gay, fest-ive flow-ers grow. To hands of mer-ry youth and
ta-tion, Of weird Bud-dhis-tic fame. Their son was High Jinks, a sen-

maid - en They yield their ra-diant bloom, — And
sa - tion, Who, ere he caught his breath, — Soon

D. all the balm-y air is la - den With rich and rare per - fume. — One ver-y
died of chron-ic cach-in - na - tion, Just laugh-ed him-self to death. — His soul be-

f *p*

D. lit - tle drop, placed so, One ti - ny lit - tle whiff, and lol —
came this won - drous flow'r, Who breathes it, feels its mys - tic pow'r: —

molto rit.

Refrain

D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - ing so

a tempo *p*

D. queer, Here in your ear, Near - er and

cresc.

D. near, Like some strange min - gling Of jin-gle-in-gle-in-gle-in-gles And

D. tan - gle - an-gle - an-gle - an - gle - an - gles; Why, ——— you want to

poco animato *cresc.*

D. cry, ——— You want to die, ——— But all you do is

D. laugh, Hi! Hi! You've got the High Jinks! That's why! why! ———

ff *ff* *ff*

D. min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

D. tan-gle-an - gle-an - gle-an - gle-an - - gles; *cresc.* Why! _____ You want to

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! _____ You want to

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! _____ You want to

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry, _____

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry, _____

sfz stacc. *p animato* *cresc.*

D. 

cry, You want to die, But all you do is

cry, You want to die, But all you do is

cry, You want to die, But all you do is

You want to die, You want to die, But all you do is

You want to die, You want to die, But all you do is

gliss.

D. 

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

No. 3. Song

Jim

Adelaide

1. When I get think - in' of Jim,
2. When I get start - ed on Jim

Hand-some and strong and so trim,
My heart swells full_ to the brim,
Sure just the thought of him Thrills me,
I could go on_ for days, Dwell in,

Sure just the thought of him Fills me Full of dreams of those hap - py old
On his dear lov - in' ways, Tell - in' All the dear lit - tle tricks that he

days,
knew, When in my eyes he would gaze:
All the dear things he would do.

7

True love I vowed to him, I was so proud of him, My old Jim.
Times sure were gay wit' him, Had such a way wit' him, My old Jim.

Refrain

Like a sol - dier Tall and cap - ti - va - tin', Broad of shoul - der,

sfz

Fine and fas-ci-na-tin': That was Jim, my old Jim, Gay and clev-er,

sfz *ff*

Glo-ry be! And he was ev-er Full of blar-ney From Kil-lar-ney. Sure my head would

sfz

swim — When down the block he'd proud-ly stride, His hat cocked on one side! Oh,

cresc. Jim! Jim! 'Tis no i-dle whim: You were *some* man, my Jim! Jim!

cresc. 1. 2.

Love's Own Kiss

Dick and Chorus

Tempo di Valse

Piano introduction in 3/4 time, key of D major. The music features a lively waltz rhythm with a strong bass line and a melodic upper line. The first measure is marked *ff* (fortissimo). The introduction concludes with a final chord in the right hand.

First vocal entry and piano accompaniment. The vocal line begins with a rest, then enters with the melody. The piano accompaniment provides harmonic support. The first two verses are indicated: 1. Feelings all unknown, what can they be? 2. Pretty little fancies come and go. The piano part includes markings for *p* (piano), *rit.* (ritardando), and *p legato* (piano, legato).

Second vocal entry and piano accompaniment. The vocal line continues the melody. The piano accompaniment includes the lyrics: be? smile, Suddenly to start Like a but-ter-fly My poor heart, Flut-ter by; Like a And they. The piano part includes markings for *p* (piano) and *rit.* (ritardando).

Third vocal entry and piano accompaniment. The vocal line continues the melody. The piano accompaniment includes the lyrics: bird at last set free? How it calls to beck - on me the while: Bring they good or. The piano part includes markings for *p* (piano) and *rit.* (ritardando).

me. Can it be the fra - grant breath of Spring? Or the wooing
guile? Shall I fol-low on o'er mead and field, Pluck-ing blos-soms

legato

pow'r Of some flow'r That has taught my soul to sing,
gay On my way, And to love's al-lure-ments yield,

cresc.

Ah, has taught my soul to sing? Something of
Ah, to love's al-lure-ments yield? Something of

p

joy or pain, Like a sun that smiles through rain?
mad-ness vain, Born of thoughts I must re-strain!

rit.

Refrain

25

While your voice seems call - ing me, Call - ing, en - thrall - ing

p

me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

cresc.

mine, Burn - - ing with bliss: This must be Love's Own

ff broadly *rall.*

1. Kiss. While Kiss. 2.

allarg.

No. 5. Finale

It's Time to Start

Soloists and Chorus

Allegro Mrs. Thorne

f. It's time to

p

Mrs. T. start, We must de-part, Or we shall sure-ly miss the

3

Mrs. T. train!

Th. Thorne

Poor lit-tle wife! I'd give my

Th. life Ra-ther than cost you pain.

Th. By Jove! He's gone! Come, love, come on!

Th. Con - found it, he is back a-gain!

SOPRANO
The Ladies Naugh - ty man! to so neg - lect us!

ALTO
Naugh - ty man! to so neg - lect us!

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Sylvia

s. There you are! There you are!

Adelaide

A. There you are! There you are!

Thorne

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

s. We must say good - bye to you!

A. We must say good - bye to you!

Th. I had so much to do, I had so much to do!

cresc.

S. good - - - - - bye!

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

S. Time has come to say a - dieu!

Th. I had so much to do!

He had so much to do! Doctor's problems mysti - fy-ing,

He had so much to do! Doctor's problems mysti - fy-ing,

Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—

Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—

Sylvia

s. — All your trou - - -

— Now your bus - y day is end - ed, Soon your work shall be sus -

— Now your bus - y day is end - ed, Soon your work shall be sus -

s. bles will be o - ver.

pend - ed, You shall be at rest in clo - ver.

pend - ed, You shall be at rest in clo - ver.

ffz
cresc.

Allegro vivo

Sylvia

S.  Your de - part - ure they are wait - ing.

Th.  It is the neighbors cel - e - brat - ing.



S.  Our wraps are there.

A.  We'd bet - ter

Th.  Where are your wraps?



S.  Good-bye! good - bye!

A.  go, per - haps. Good-bye! good - bye!

Th.  Good - bye! good - bye! Take care of your -



S. See you lat-er! Bon voy - age!

A. See you lat-er! Bon voy - age!

Th. self! I'll see you lat-er! Bon voy - age! Good -

Girls SOPRANO, ALTO Good -

S. Good-bye! good-bye!

A. Good-bye! good-bye!

Th. bye! good-bye! Take care of your - self, And have a pleas-ant

bye! good-bye! Take care of your - self, And have a pleas-ant

TENOR Good-bye! good-bye! Take care of your-self, have a pleas-ant

BASS Good-bye! good-bye! Take care of your-self, have a pleas-ant

Th.

jour-ney, and have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!

jour-ney, and have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!

jour-ney, have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!

jour-ney, and have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!

Th.

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Au re voir! So bon voyage! A pleas-ant jour-ney! Au • re -

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Th. Mrs. Th. Mrs. Thorne

voir! Maids All What

voir! Please tell our mis-tress all is read - y. There she is!

voir! There she is!

voir! There she is!

Horns

molto rit.

Mrs. Th.

joy and bliss Can e - qual this, When May - time bids you

legato

Mrs. Th.

play? Hap - py hours, Lov - ers' bowrs, Beck - on

Mrs.
Th.

us a - - way! So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

Mrs.
Th.

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

Mrs.
Th.

sin - gle kiss, Oh! We should not

sin - gle kiss That Spring - time bids us pay, We should not

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

Mrs.
Th.

miss One sin - gle kiss That Spring-time bids us pay!

miss One sin - gle kiss That Spring-time bids us pay!

should not miss One sin - gle kiss Spring-time bids us pay!

should not miss One sin - gle kiss Spring-time bids us pay!

Mrs. Th. What do you mean?

Th. I have to dis-ap-point you. A chance of a life-time:

sf

Moderato Thorne and Mrs. Thorne

Th. Mrs. Th. mil-lion.

Dick

Th. D. lis-ten! A pa-tient worth a mil-lion, At Beauville, wires to

Moderato

sfz *staccato*

Th. Mrs. Th. pavil-lion,

D. say: "I'm here at the pa-vil-lion, A-bout to pass a -

Allegro animato

Th.
Mrs.
Th.

pass a-way!

D.

way - To an-y man who saves me, One hundred thousand francs I'll

Allegro animato

D.

pay! To an-y man who saves me, One hundred thousand francs I'll pay!"

Chorus

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

rit.

rit.

rit.

molto rit.

Mrs. Thorne

Then I must go a-lone! _____ All a-lone! _____ All a-

rit.

Tempo di Valse

Mrs. Th. lone. All a - lone! Oh my own! Is it

Mrs. Th. so? I must go, dear! Tell me no, dear! Ah, say no, dear!

rit.

Mrs. Th. Ah! Dr. Thorne Ah!

Th. All a - lone! All a - lone!

Chorus
SOPRANO. ALTO
All a - lone! All a - lone! All a -

TENOR
All a - lone! All a - lone!

BASS
All a - lone! All a - lone!

Mrs. Th. Ah! I must go, dear! Sad the hour, sad the

Th. All a - lone you must go, dear! Sad the hour, sad the

lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

cresc.

Mrs. Th. hour Till I meet you, my love, my own! *molto rit.* **Allegro**

Th. hour Till I meet you, my love, my own! *molto rit.*

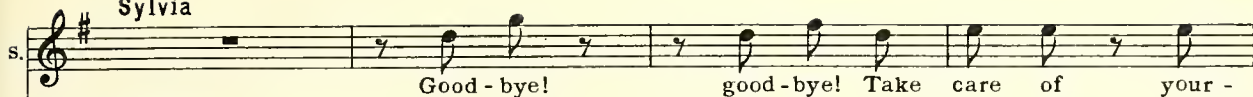
hour Till they meet with their love, a - lone. *molto rit.*

hour Till they meet with their love, a - lone. *molto rit.*

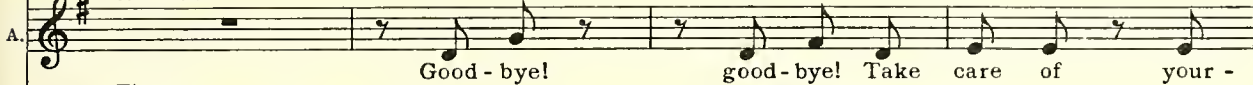
hour Till they meet with their love, a - lone. *molto rit.* **Allegro**

molto rit.

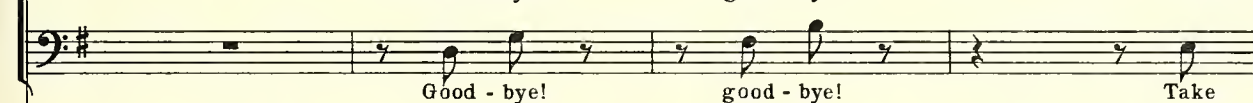
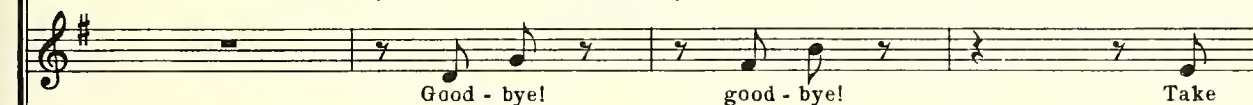
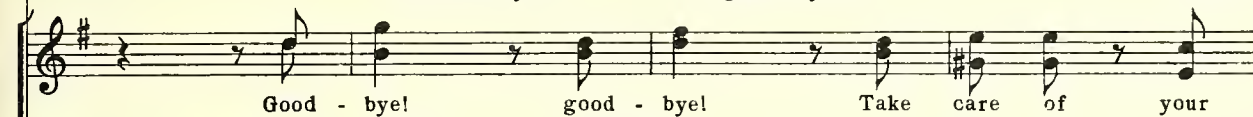
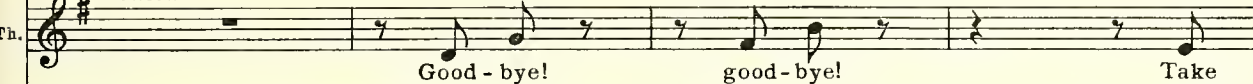
Sylvia



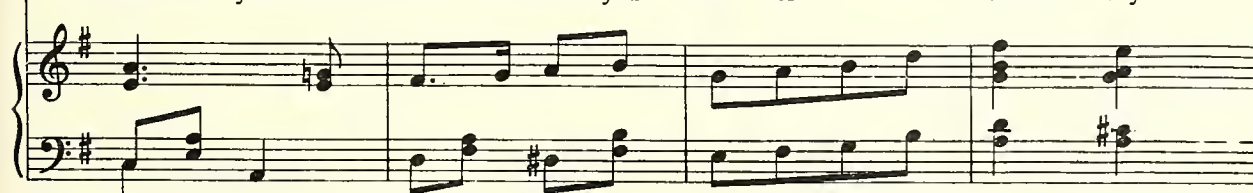
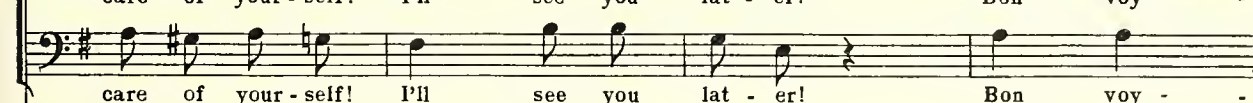
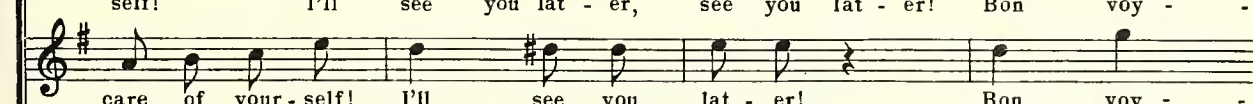
Adelaide



Thorne



Marcia



S.  Good - bye! good - bye! Take care of your -

A.  Good - bye! good - bye! Take care of your -

Th.  age! Good - bye! good - bye! Take

 age! Good - bye! good - bye! Take care of your -

 age! Good - bye! good - bye! Take

S.  self! Ah! Ah!

A.  self! Ah! Ah!

Th.  care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

 self! And have a pleas - ant jour - ney, and have a pleas - ant

 care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

S. Bon voy-age! A pleas-ant jour-ney! Au re -

A. Bon voy-age! A pleas-ant jour-ney! Au re -

Th. jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

S. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

A. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

Th. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

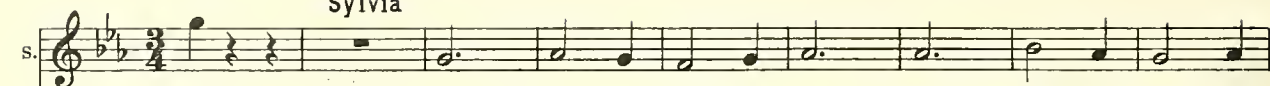
voir! So bon voy-age! A pleas-ant jour-ney! Au re -

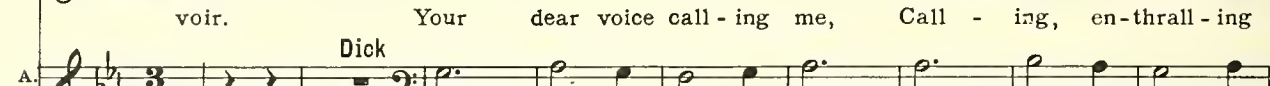
voir! So bon voy-age! A pleas-ant jour-ney! Au re -

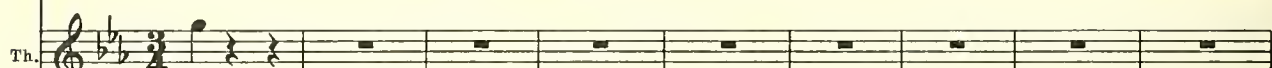
voir! So bon voy-age! A pleas-ant jour-ney! Au re -

Tempo di Valse

Sylvia

S. 
voir. Your dear voice call - ing me, Call - ing, en - thrall - ing

A. 
D. voir. Your dear voice call - ing me, Call - ing, en - thrall - ing

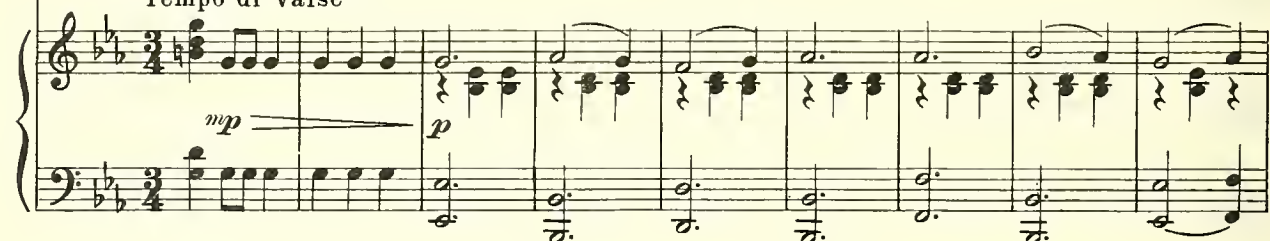
Th. 
voir.

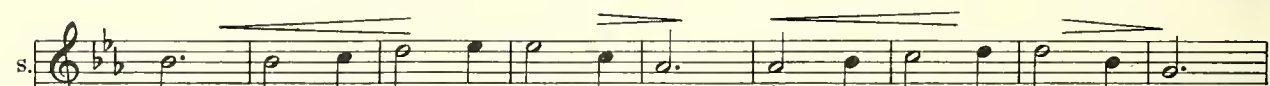

voir!



voir!


voir!

Tempo di Valse



S. 
me. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

D. 
me. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,



[illegible]

S. Kiss! _____

D. Kiss! _____

Kiss! _____

Kiss! _____

Kiss! _____

Kiss! _____

ff

p

The musical score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal parts enter with the word "Kiss!" on a long note, followed by a rest. The piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The piece concludes with a final chord and a fermata on the piano part.

ACT II

No. 6. Opening Chorus

Guests and Waiters

Tempo di Marcia

ff

tr
cresc.

Guests
SOPRANO

I want to give my or-der!

ALTO

I want to give my or-der!

TENOR

I want to give my

BASS

I want to give my

p stacc.

Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! I

Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! I

or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!

or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!

want to give my or-der! I've been wait-ing

want to give my or-der! I've been wait-ing

I want to give my or-der! I've been wait-ing

I want to give my or-der! I've been wait-ing

p

half a year! Gar-çon! come here! come here!

half a year! Gar-çon! come here! come here!

half a year! Gar-çon! come here! Did you ev-er see such

half a year! Gar-çon! come here! Did you ev-er see such

There are wait-ers here ga - lore, But
 There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But

no one knows what for. Come here!
 no one knows what for. Come here!
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such

I've been wait-ing half a year! I've been wait-ing half a year!
 I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

Waiters

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

Horns

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

— This wondrous prize! — She has an eas-y-go-ing way —

— This wondrous prize! — She has an eas-y-go-ing way —

— This wondrous prize! — She has an eas-y-go-ing way —

— This wondrous prize! — She has an eas-y-go-ing way —

— That's quite au fait; — And when she pay, — She give zee tip to ev-ry

— That's quite au fait; — And when she pay, — She give zee tip to ev-ry

— That's quite au fait; — And when she pay, — She give zee tip to ev-ry

— That's quite au fait; — And when she pay, — She give zee tip to ev-ry

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

All

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

time to make our na - tion - al sa - laam; We must scrape and

time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and

bow, And po - lite - ly vow Our com - pli - ments, and

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ces

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ces

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

time to rub our mer - ce - na - ry palm, And light and gai - ly

time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ces time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ces time to rub our mer - ce - na - ry palm, And light and gai - ly

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

Guests

I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry,
 I want to give my or - der! Hur - ry,

wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I
 wait - er! Al - lez vite, gar - çon! I

I've been wait - ing half a year!
 I've been wait - ing half a year!
 want to give my or - der! I've been wait - ing half a year!
 want to give my or - der! I've been wait - ing half a year!

Gar - gon! come here! come here!
 Gar - gon! come here! come here!
 Gar - gon! come here! Did you ev - er see such ser - vice? Did you
 Gar - gon! come here! Did you ev - er see such ser - vice? Did you

There are wait - ers here ga - lore, But no one knows what
 There are wait - ers here ga - lore, But no one knows what
 ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what
 ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what

Bells *ff* *p*

for. Come here!

for. Come here!

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

Bells

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! come here!

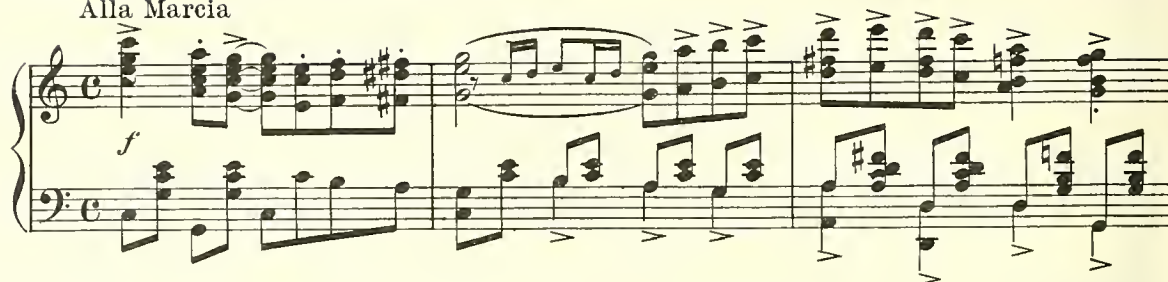
give my or - der! Gar - gon! come here!

No.7. Song

I'm Through with Roaming Romeos

Adelaide

Alla Marcia



Adelaide

A. 1. I've played life's gam - bol
2. I've learned e - nough of
3. I've learned e - nough of

A. o'er and o'er,
life to trade
life to know
With lots of hits and miss - es,
A dead one for a live one,
All is not gold that glit - ters;

A. But nev - er struck a snap be - fore,
It's hard to see a dead one fade,
And like-wise I have found this so:-
Home nev - er was like
But hard - er to re -
All is not gay that

A. this is! To hopes of joy and heav'n - ly bliss
vive one! Be-ware the man who buys you clothes
tit - ters! And al - so this is true, my boys,

A. I'm mak-ing no pre - tens-es;— My dream of heav-en's mere-ly
With hope and good in - ten - tions, 'Tis he who paves the way that
(You think this o - ver af - ter:) The man's not al - ways due for

A. this: An an - gel for ex - pens - es!
goes To the place which no one men - tions. 1-3. I'm
joys Who mar - ries girl-ish laugh - ter.

A. through with roam - ing Ro - me - os, I'm through with bob - bing, bow-ing

A. beaux, So de-bon - aire and gay, So charming for a day; They pay re -

A. spect - but that is all they pay! I'm through with sen - ti - ment - al

A. fires, I'm through with tem - p'rament - al squires; But if you

A. find a fel-low, Whose green-backs run to yel-low, Who'll give a wife A meal-tick-et for

A.

1. Be he weak and halt, With ev - 'ry kind of fault, But strong e-nough to
life. 2. Be his back a crook, His face an all-gone look, But a swell-ing on his
3. Be he blind and lame, His members most-ly game, But thumbs e-nough to.

p

A.

wend his way un-to the safe - ty vault,
chest that hides a fat de - pos - it book, 1-3. Why, sim - ply nab him!
hold a pen and sign his bank-ing name,

ff

A.

Grab him! And when you've chained him, kind - ly let me know. The number

A.

1. of his lit-tle bun - ga - low! 2. low!

8...

No. 8. Duet

Not Now, But Later

Sylvia and Rabelais

Quasi Gavotta **Rabelais**

1. If you on - ly were Pa - ri - sienne, my
 2. Now you would - n't think a man a hard-en'd

l.h.
stacc.

Sylvia **Rab.**

R.
S.
R.

la - dy! If it were true, _____ What would you do? _____ There would
 sin - ner— That all de - pends _____ What he in - tends! _____ If he's

Sylvia

R.
S.

be so man - y lit - tle things to aid me. Oh, is that
 bold e - nough to ask you out to din - ner! Well, not to -

S. R. Rab.

so? _____ Pray let me know! _____ Some pret - ty lit - tle flowers, or a
day, _____ I'm going a - way. _____ And would you mind to tell me where you're

R. S. R. Sylvia Rab.

po-em- Pret-ty flow-ers_ I a - dore. _____ But
go-ing? We go to Par-is!_ That is true! _____ Then

R.

gen - tle - men, A - mé - ri - cains, don't grow 'em, Their faith is in the jew - el - ry
know, my heart is sim - ply o - ver - flow - ing With hope I may ac - com - pan - y

(Shows pearls) R. S. R. Sylvia Rab.

store. Ah! have you an - y more? And if more there be,
you! I take my moth - er, too! That is prop - er, quite.

R. Sylvia
S. Have you not a lit - tle love that you could prom - ise me?
But to tell - the doc - tor would be hard - ly right! 1. 2. 1

S. can-not an - swer now, but lat - er, lat - er, may-be lat - er Your
Bells
stacc.

S. plead - ing is not all in vain! — But won't you call a - gain? — I

S. would not say that I re - fuse you: 'Twould lose you; My

S. *plan — is bet-ter, not now, may-be lat er: That's courtship à l'a-mé-ri-*

cresc.

Refrain

S. *caine! I can-not an-swer now, but lat-er,*

R. *Rabelais She can-not an-swer now, but lat-er,*

S. *lat-er, may-be lat-er. Your plead-ing is not all in*

R. *lat-er, may-be lat-er. My plead-ing is not all in*

S. *vain!* But won't you call a - gain? I would not say that I re -

R. *vain!* So I will call a - gain. She would not say that she'd re -

S. fuse you: 'Twould lose you; My plan is bet - ter, not now, may - be

R. fuse me: 'Twould lose me; Her plan is bet - ter, not now, may - be

cresc.

S. *rit.* *a tempo* lat - er: That's court-shi à la-mé - ri - caine!

R. *rit.* *a tempo* lat - er: That's court-ship à la-mé - ri - caine!

rit. *a tempo*

Tempo di Valse

p

Your dear voice call-ing me call - ing, en-thrall-ing me Your dear

eyes be-hold-ing me your dear arms en-fold-ing me Your lips ca-

ress-ing mine press - ing pos-sess-ing mine Burn - ing with bliss

cresc.

rall.

this must be Love's Own Kiss. —

ff broadly *rall.* *allarg.*

No. 9. Duet

Chi-Chi

Chi-Chi and Dick

Allegretto (quasi Schottische) Dick

So my lit-tle romance has been

rit. a tempo

Chi-chi Dick

end-ed: One more vol - ume's done! 'Tis - n't just the fin - ish I in -

Chi-chi Dick

tended, Or 'twere ne'er be - - gun. Put it on the shelf, dear! I'll

Chi-chi

put it on the shelf, dear! There are oth-er sto-ries one might want. I'm

Dick

some-thing of an au-thor-ess my-self, dear. With a grace and style pi-

Chi-chi

quant! So if you're real-ly through- I think I'm real-ly through! With

Dick

Chi-chi

legato

Refrain

Both

read-ing fool-ish books that make you blue: Re-mem-ber

rit.

rit.

Refrain

Allegro animato

Chi - chi, Re - mem - ber charm - ing Chi - chi, With fas - ci - nat - ing ways and

wiles That teach you to for - get, With danc - es And sweet se - duc - tive

glanc - es! She's quite the dear - est witch, — a gay co - - quette! —

— For she is Chi - chi, She's charming lit - tle Chi - chi, With cap - ti - vat - ing

gaze and smiles That rob you of re-gret! A - way

cresc. *sfz*

with fool-ish sighs! A way with thoughts that ag-o-nize!

Just call on Chi-chi, Chi-chi, Chi-chi, And read your sol-ace

sfz *sfz*

1. in her eyes! Re-mem-ber eyes! 2.

No. 10. Duet and Chorus
That Alters the Matter
HIGH JINKS TANGO
Fritz, Mrs. Thorne and Chorus

Moderato



Mrs. Thorne

Mrs. T. We're a-bout to
Pleased, I'm ver - y

Fritz

F. 1. Here are charm-ing gen-tle-men, Whom real - ly you should know.
2. Gen - tle - men, al - low me, meet My lit - tle friend de - mure.

Piano accompaniment for the first vocal section, continuing the rhythmic pattern from the introduction.

Mrs. T. go!
sure! Hard - ly prop - er!
I'm ex - cit - ed! Fritz

F. Hand - some, sen - ti - men - tal men Who
Al - so this is how we meet Her

Men

Hur - ry! Stop her!
I'm de - light - ed!

Piano accompaniment for the second vocal section, featuring more complex chords and a steady bass line.

F. have so much to tell.
friends so chic and swell.

Ladies
Yes, we must be go - ing!
Real - ly, they are charm - ing! **Men**
Go - ing!
Charm - ing!

F. None can say, 'Tis not au fait, I know her hus-band well!
Ladies None can say, 'Tis not au fait, I know your hus-band well!
Go - ing!
Charm - ing!

F. **Refrain**
Ladies That al-ters the mat-ter, al-ters the mat-ter! Don't you see?
Men

Ladies **Men** **All**

Cer - tain - ly! Your hus - band's like a broth - er to me. That alters the mat - ter,

Ladies **All**

alters the mat - ter! We a - gree! And I contend, You should -n't offend Your

hus - band's trust - ed friend. If an - y should mind Your be - ing kind, Doubts dis - pel By

say - ing, I know your hus - band, oh! ver - y well! That well! ———

You know my

1. 2.

She Says it with Her Eyes

Adelaide and Jeffries

Allegretto

Piano introduction in G major, 2/4 time. The music features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegretto'. A 'stacc.' (staccato) marking is present under the first measure of the right hand.

Tempo di Gavotte

Adelaide

Jeffries

Adelaide

A.
J.

Looks like ready mon-ey. By Jove, a Beaut. He's

First vocal entry. Adelaide (A.) and Jeffries (J.) sing the first line of the song. The piano accompaniment is in G major, 2/4 time, with a tempo of 'Tempo di Gavotte'. The piano part includes markings for 'pp legato', 'rit.', and 'stacc.'.

Jeffries

Adelaide

A.
J.

got physique and style to boot. — Cer-tain-ly the hon-ey. He

Second vocal entry. Jeffries (J.) and Adelaide (A.) sing the second line of the song. The piano accompaniment continues with the same tempo and key signature.

Jeffries

Adelaide

A.
J.

looks this way. She's got a man-ner ver-y gay! I

Third vocal entry. Jeffries (J.) and Adelaide (A.) sing the third line of the song. The piano accompaniment concludes the piece.

A. J. Jeffries Adelaide

(coughs)

think I'll try a lit - tle cough. By Jove, is that for me? Or

A. J. Jeffries Adelaide

(laughs)

bet - ter still, — live and laugh. She acts in - vit - ing - ly. I

A. J. Jeffries Adelaide

think it's time he got a look! She's sure some wid - ow wise! I

A. J. Jeffries Refrain

think I've got him on the hook! Ah! In - vi - ta - tion eyes. "Come
"Come

rit.

Allegro animato

A.
J.

hith - er! — come hith - er!" She says it with her eyes, She
hith - er! — come hith - er!" She said it with her eyes, She

stacc.

A.
J.

does not vo - cal - ize, But you can re - cog - nize, Just as plain: "Come
did not vo - cal - ize, But you could re - cog - nize, Just as plain: "Come

rit.

rit.

A.
J.

hith - er! — come hith - er!" She seems to spe - cial - ize In
hith - er! — come hith - er!" What live one could de - spine Those

a tempo

a tempo

A.
J.

send - ing tire - less Jolts by wire - less, All with her eyes! "Come
I am gone on You, old Don Juan, Come-hith - er eyes? "Come

rit.

a tempo

rit.

a tempo

A.
J.

hith - er! come hith - er!" She says it with her eyes, She
hith - er! come hith - er!" She said it with her eyes, She

stacc.

A.
J.

does not vo - cal - ize, But you can re - cog - nize Just as plain: "Come
did not vo - cal - ize, But you could re - cog - nize Just as plain: "Come

rit.

rit.

A.
J.

hith - er! come hith - er!" Heav'n help the man who spies Those
hith - er! come hith - er!" Sure an - y man might prize Those

a tempo

a tempo

A.
J.

en - ter - pris - ing, tan - ta - liz - ing, "Come-hith-er eyes!" eyes!"
a - gi - tat - ing, I'll - be - wait - ing, "Come-hith-er eyes!" eyes!"

rit.

1. 2.

No. 12. Finale

We're Very, Very Sorry to Detain You

Soloists and Chorus

Tempo di Marcia

SOPRANO

ALTO

TENOR

BASS

We're

We're

We're

We're

Tempo di Marcia

ver-y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver-y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver-y, ver - y sor - ry to de - tain you, But since you have to go, —

ver-y, ver - y sor - ry to de - tain you, But since you have to go, —

off for your trip, We are out for a ver-y lit-tle tip, tip-py tip! We're

off for your trip, We are out for a ver-y lit-tle tip, tip-py tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

ver-y, ver-y sor-ry to de-tain you, But since you have to go, and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go, and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go,

ver-y, ver-y sor-ry to de-tain you, But since you have to go,

off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are

off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

p *f*

out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

Moderato

Jeffries

J. 

The voice of na - ture! The voice of na - ture! I glad - ly

He hears it now! He hears it now!

He hears it now! He hears it now!

He hears it now! He hears it now!

He hears it now! He hears it now!

Moderato

mf *p*

J. 

has - ten and o - bey its call; Long I've fought for her, Long I've

Has - ten and o - bey its call! He fought for her,

Has - ten and o - bey its call! He fought for her,

Has - ten and o - bey its call, o - bey its call! He fought for her,

Has - ten and o - bey its call, c - bey its call! He fought for her,

mf *p*

J. 

sought for her, And now I've got her, and now I've



He sought for her. He's got her now!



He sought for her. He's got her now!



He sought for her. He's got her now!



He sought for her. He's got her now!

J. 

got her! I have found at last my daugh - ter!



He's got her now! He has found at last his daugh - ter!



He's got her now! He has found at last his daugh - ter!




He's got her now! He has found at last his daugh - ter!



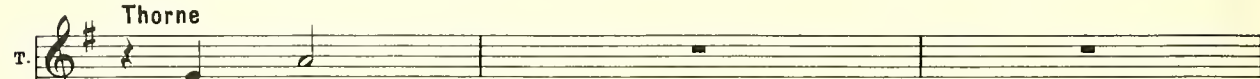
He's got her now! He has found at last his daugh - ter!

Rabelais Animato


R. 

No, his sweet - heart! That is what she is; If not, I'll

Thorne

T. 

I hope!

R. 

die! Ret-ri - bu-tion should be his, He was plan - ning to e -

Thorne

R. 

lope!

T. 

To e-lope? Con-



He was plan - ning to e - lope!



He was plan - ning to e - lope!



He was plan - ning to e - lope!



He was plan - ning to e - lope!

T. found your eyes! For this I'll have your life! I want you all to

T. re-alize This la - dy is my love, my love, my -

S. (Sylvia enters) Sylvia What's the

Dick Sh! Don't give your-self a-way!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

pp

S. trouble, pray?

J. Jeffries
At last I look in - to your

Rev.

F. Fritz
Wa-ter! wa-ter!

J. eyes, my daughter! My lit-tle

cantabile

His daughter!_

His daughter!_

His daughter!_

His daughter!_

l. h. *cantabile*
rit. *marcato*

Rev.

Sylvia
S. His lit-tle girl! He might have known I had this curl,

Adele
A. His lit-tle girl! He might have known She had this curl,

Thorne
T. His lit-tle girl! He might have known She had this curl,

Dick
J. girl! I might have known You had this curl, Your mother's

Rabelais
D. His lit-tle girl! He might have known She had this curl,

R. His lit-tle girl! He might have known She had this curl,

S. My mother's ver - y own; So ver - y fair,

A. Her mother's own; Her peach-bloom cheek so ver - y fair,

T. Her mother's own; Her peach-bloom cheek so ver - y fair,

J. own; Her peach - bloom cheek so fair, Her winsome

D. Her mother's own, Her peach-bloom cheek so fair,

R. Her mother's own, Her peach-bloom cheek so fair,

S. My winsome smile, My smile so rare, My angel's face,

A. Her winsome smile, Her smile so rare, Her angel's face,

T. Her winsome smile, Her smile so rare, Her angel's face,

J. smile so rare, Her angel's face, Her Grecian

D. so rare, Her angels face,

R. so rare, Her angel's face,

Her angel's face,

Her angel's face,

Her angel's face,

Her angel's face,

S. Such grace and

A. Her Gre-cian nose and charming grace,

T. Her Gre-cian nose and charming grace,

J. nose, Her charm and grace, That fine re -

D. Her Gre-cian nose and charming grace,

R. Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

S. pose, My poce di -

A. Her fine re - pose, Her eyes di -

T. Her fine re - pose, all di - - -

J. pose, _____ Those laugh - ing eyes di -

D. Her fine re - pose, Her eyes di -

R. Her fine re - pose, all di - - -

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,



S. vine, _____ All tell you I am thine! _____ What

A. vine, _____ All tell you she is thine! _____

T. vine, _____ All tell you she is thine! _____

J. vine, _____ All tell me you _____ are mine! _____

D. vine, _____ All tell you she is thine! _____

R. vine, _____ All tell you she is thine! _____

her eyes di - vine, All tell you she is thine! _____

her eyes di - vine, All tell you she is thine! _____

her eyes di - vine, All tell you she is thine! _____

her eyes di - vine, All tell you she is thine! _____

rit.

Allegro
Sylvia

S. does it mean? Ex - plain to me! Adele

A. What e'er he says, you just a - gree!

Jeffries

J. And to think that e-ven now, When all my joy should be serene, This miscreant, false to

Sylvia

S. You mean?

J. ev-'ry vow, Should bring dis-grace! Your

Marcia

Thorne

T. I give up hope!

J. hus-band with that wo-man there, With vil-lain-y be-

Marcia

J. yond compare, Plan-ning base-ly to de-ceive you, They would e-

Dick

D. I've got the dope! Don't give up hope! I've got the dope!

S. My _____

A. Your hus - band with that

T. I give up hope!

F. Fritz and Florence
Don't give up hope!

J. lope, _____ they would e - lope! _____ Her hus - band with that

D. Don't give up hope! I've got this dope! Her hus - band with that

R. Her hus - band with that

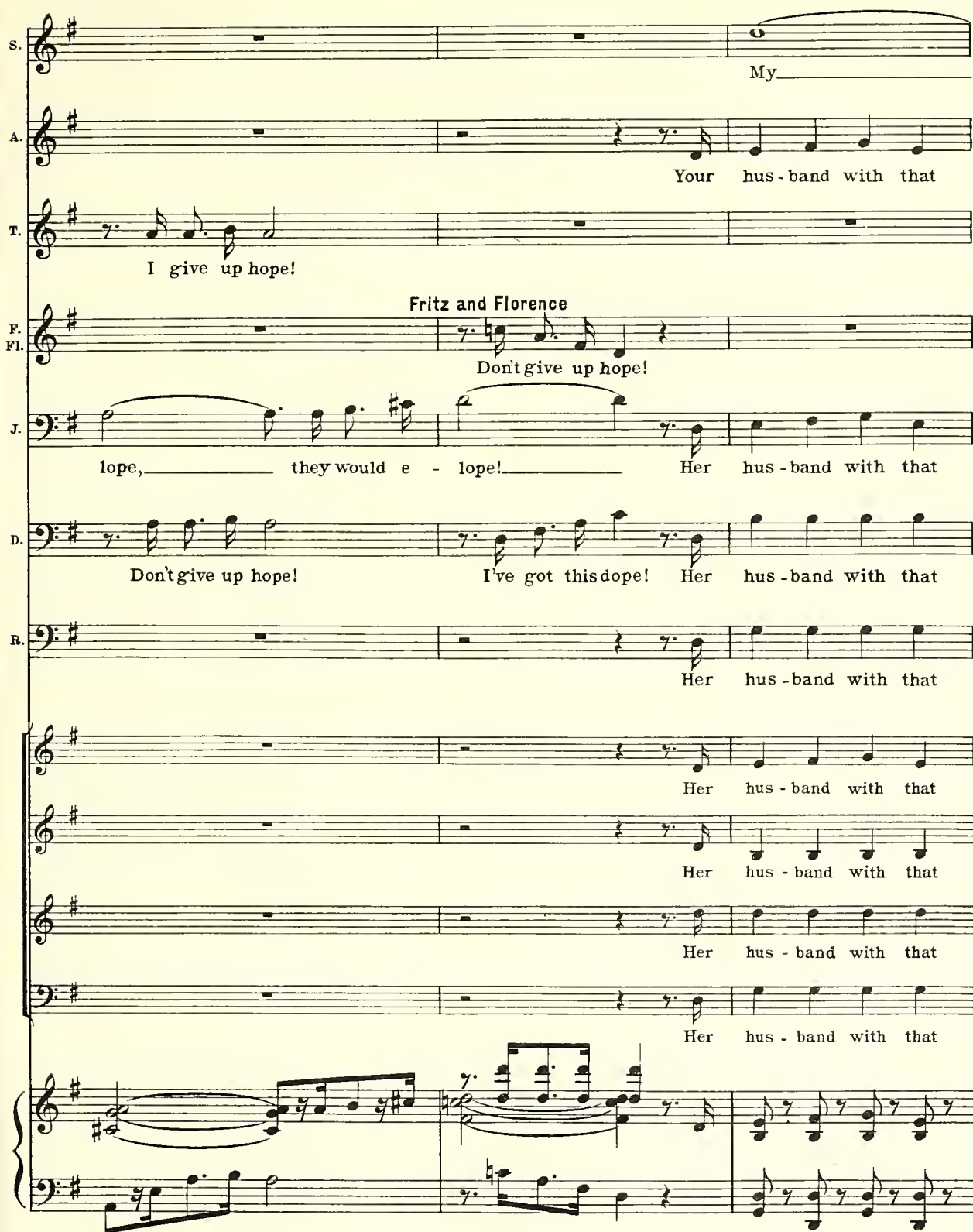
Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that



The piano accompaniment is written for a grand piano. It features a right hand with a melody of eighth and sixteenth notes, often beamed together, and a left hand with a steady eighth-note bass line. The key signature is one sharp (F#), and the time signature is 2/4. The accompaniment provides a rhythmic foundation for the vocal parts.

S. — husband with that wo-man, With — vil - lain - y beyond com -

A. wo-man there, With vil - lain - y be - yond compare, with

T. She's not my wife, she's not, I swear!

Fl.

J. wo-man there, With vil - lain - y be - yond compare, with

D. wo-man there, With vil - lain - y be - yond com-pare, with


R. wo-man there, With vil - lain - y be - yond com-pare, with

wo-man there, With vil - lain - y be - yond com-pare, with

wo-man there, With vil - lain - y be - yond com-pare, with

wo-man there. With vil - lain - y be - yond com-pare, with

wo-man there, With vil - lain - y be - yond com-pare, with



S. pare, be - - yond compare! I'm his wife, — and I'm his

A. vil - lain - y be-yond com - pare, — For-sook his le - gal wife, — Who is his

T. She's not, I swear! she's not my wife, your

F. Fl.

J. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is my

D. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is his

R. vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

S. *long-lost daugh-ter!* *What shall I do?*

A. *long-lost daugh-ter!* *Pre-tend to*

T. *long-lost daugh-ter!*

F. Fl. *long-lost daugh-ter!*

J. *long-lost daugh-ter!* *My world's a - wry!*

D. *long-lost daugh-ter!*

R. *long-lost daugh-ter!*

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

Moderato

legato

A. *cry.*

T. If she comes to, I think I'll die.

J. My world's a - wry! ————

D. Dick

But why not

Fl. Florence

F. She's com-ing to! Fritz

D. I hear her sigh.

try? ———— Try to for-give him, try to for -

cresc.

give him! See, he is plead-ing, What shall your an - swer be?

Sylvia

S. Your dear voice call - ing me, Call - ing, en - thrall - ing me,

S. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

Sylvia

S. Ah

Thorne

Th. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

Jeffries

J. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

Dick

D. Ah

Rabelais

R. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

SOPRANO

S. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

ALTO

A. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

TENOR

T. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

BASS

B. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

S. Burn - - ing with bliss: This must be Love's Own

T. Burn - - ing with bliss: This must be Love's Own

J. Burn - - ing with bliss: This must be Love's Own

D. Burn - - ing with bliss: This must be Love's Own

R. Burn - - ing wit bliss: This must be Love's Own

Burn - - ing with bliss: This must be Love's Own

Burn - - ing with bliss: This must be Love's Own

Burn - - ing with bliss: This must be Love's Own

Burn - - ing with bliss: This must be Love's Own

ff broadly

rall.

Dick

Some-thing seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

a tempo

p *stacc.*

Here in your ear, Near - er and near, Like some strange

cresc.

min - gling Of jin - gle-in - gle-in - gle-in - gle-in - gles And tan - gle-an-gle-an-gle-an-gle-

an - gles; Why, — you want to cry, — You want to die, — But all you

poco animato *cresc.*

do is laugh, Hi! Hi! You've got the High Jinks! That's why! —

ff

D. *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Chorus *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

a tempo *fz 3 stacc. 3 3 3*

D. *Here in your ear, Near - er and near, Like some strange*

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

8 3 3 3 3

D. min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

D. tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! ——— you want to

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! ——— you want to

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! ——— you want to

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! you want to cry,

sfz stacc. *animato* *p* *cresc.*

D. cry, You want to die, But all you do is

cry, You want to die, But all you do is

cry, You want to die, But all you do is

You want to die, You want to die, But all you do is

You want to die, You want to die, But all you do is

gliss.

D. laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff



ACT III

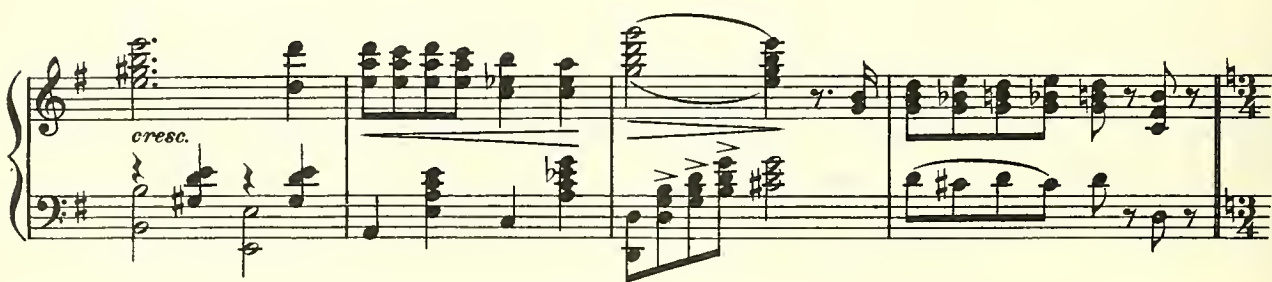
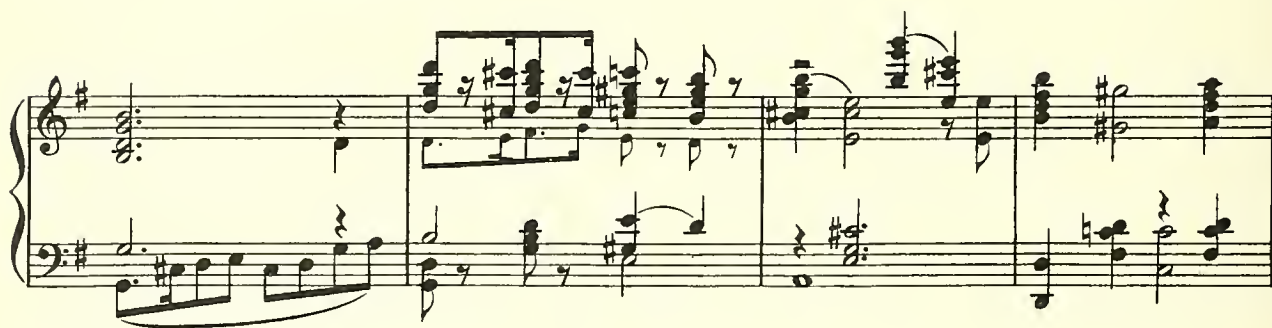
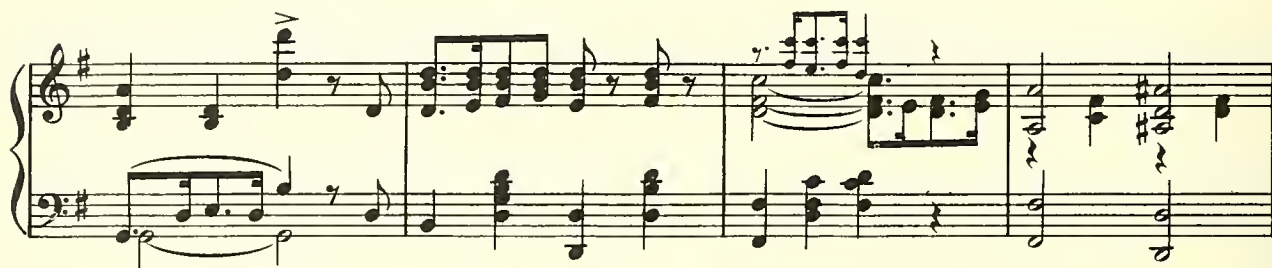
No. 13. Introduction

(TANGO)

Allegro

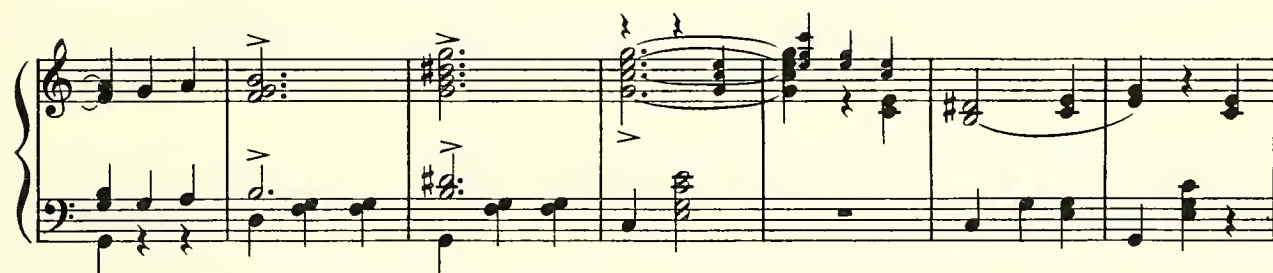
The musical score is written for piano in D major (two sharps) and 2/4 time. It consists of five systems of two staves each. The tempo is marked 'Allegro'. The first system begins with a treble staff featuring a series of eighth-note chords and a bass staff with a simple eighth-note accompaniment. The second system continues the treble staff's melodic line with some sustained chords and the bass staff's accompaniment. The third system shows more complex chordal textures in the treble and a more active bass line. The fourth system features a treble staff with a mix of chords and eighth-note patterns, while the bass staff maintains a steady accompaniment. The fifth system concludes the piece with a final chord in the treble and a simple bass line, ending with a double bar line and a key signature change to D minor (two flats).

Gavotte



Valse



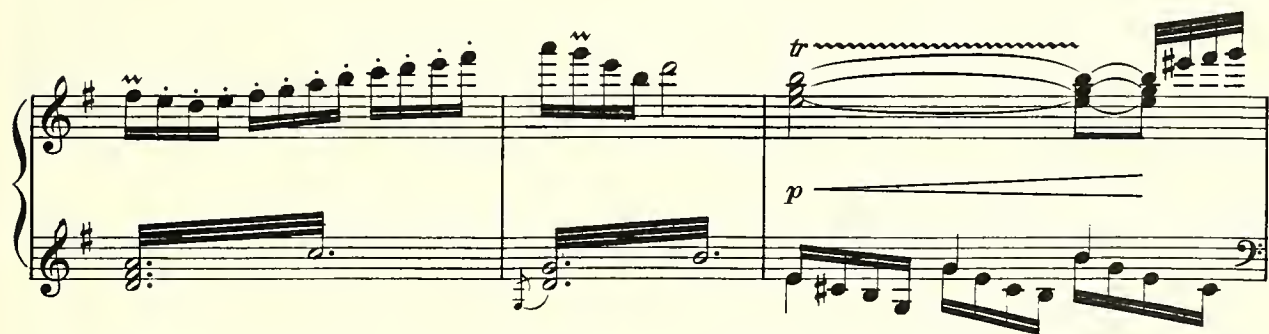
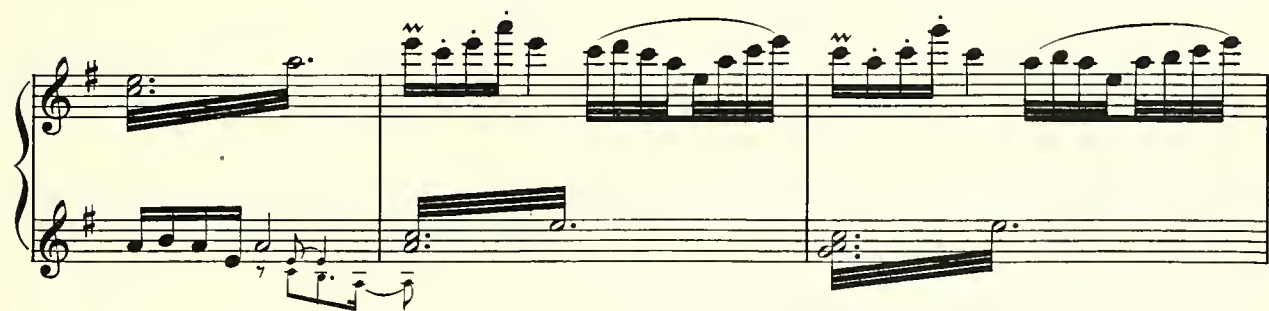


No. 14. Ballet-Music

Moderato

The musical score is written for piano and violin. It consists of five systems of staves. The first system is marked 'Moderato' and includes a piano part with a trill (tr) and dynamics *p* and *f*, and a violin part with a trill (tr) and a staccato section marked *f*. The second system continues the piano part with a trill (tr) and the violin part with a trill (tr). The third system features a piano part with a trill (tr) and the violin part with a trill (tr). The fourth system is marked 'vivace' and features a piano part with a trill (tr) and the violin part with a trill (tr). The fifth system is marked 'cresc.' and features a piano part with a trill (tr) and the violin part with a trill (tr). The score concludes with a double bar line and a repeat sign.

p *f* *f* *tr* *staccato* *vivace* *cresc.*



First system of musical notation. The upper staff (treble clef) contains a complex melodic line with triplets, trills, and slurs. The lower staff (bass clef) features a rhythmic accompaniment with slurs and accents.

Second system of musical notation. The upper staff continues the melodic line with triplets and trills. The lower staff includes a *cresc.* marking and a slur over the final measure.

Third system of musical notation. The upper staff shows a series of chords and single notes. The lower staff features a continuous melodic line with slurs.

Fourth system of musical notation. The upper staff includes a *cresc.* marking and a large slur over a series of notes. The lower staff features a rhythmic accompaniment with slurs and accents.

The Bubble

Chi-Chi

Poco lento *Bells* *Bells*

Chi-Chi

Spun from the mists of a dream, — With rare tints from rain - bow lands, — A

pp *marcato*

bub - ble of sil - ver you seem, — Borne a - loft by fair - y hands. —

Symbol of love and its bliss, — Like the gold of smil - ing dawn —

cresc.

Fair for a mo - ment, then kissed — By the sun — and gone! —

cresc. *rit.* *rit.*

a tempo

Float on! float on! Fair bub-ble of rain-bow hue, Float

a tempo

on! float on! Love's sym-bol, a-las, too true! Float

on! float on! And van-ish in Heav'n's own blue, With

cresc.

cresc.

lov-ers' tears And hopes and fears, Bub-bles all, like you!

rit.

rit.

rit.

Refrain

Chorus

SOPRANO
Float on! float on! Fair bub-ble of rain-bow hue, Float

ALTO
Float on! float on! Fair bub-ble of rain-bow hue, Float

TENOR
Float on! float on! Fair bub-ble of rain-bow hue, Float

BASS
Float on! float on! bub-ble of rain-bow hue, Float

on! float on! Love's sym-bol, a - las, too true! Float

on! float on! Love's sym-bol, a - las, too true! Float

on! float on! Love's sym-bol, a - las, too true! Float

Float on! float on! Love's sym-bol, a - las, too true! Float

Float on! float on! Love's sym-bol, a - las, too true! Float

on! float on! And van-ish in Heav'n's own blue With

on! float on! And van-ish in Heav'n's own blue With

on! float on! And van-ish in Heav'n's own blue With

Float on! float on! van-ish in Heav'n's own blue With

Float on! float on! van-ish in Heav'n's own blue With

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

When Sammy Sang the Marseillaise

Florence

Marcia

ff stacc.

The piano introduction consists of four measures in 2/4 time, marked *ff stacc.* The melody is in the right hand, featuring eighth and sixteenth notes, and the bass line is in the left hand, featuring quarter and eighth notes. The key signature has one sharp (F#).

Sam - my went to Par - is — To have a ju - bi - lee, For
night, while out a - stroll - ing — To see what he could see, A

p stacc.

The first system of the song includes the vocal melody and piano accompaniment. The lyrics are: "Sam - my went to Par - is — To have a ju - bi - lee, For night, while out a - stroll - ing — To see what he could see, A". The piano part is marked *p stacc.* and features a melody in the right hand and a bass line in the left hand.

he'd been told That young and old Were hap - py in Pa - ree; Al -
"frou-frou - ette" By chance he met, Who said, "Voi - là, Bé - biel" But

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "he'd been told That young and old Were hap - py in Pa - ree; Al - 'frou-frou - ette' By chance he met, Who said, 'Voi - là, Bé - biel' But".

tho' he was a Yan - kee, He loved Pa - ri - sian ways, It
not a word said Sam - my, His head was in a daze, But you

The third system of the song concludes the vocal melody and piano accompaniment. The lyrics are: "tho' he was a Yan - kee, He loved Pa - ri - sian ways, It not a word said Sam - my, His head was in a daze, But you".

was no use, He just broke loose When he heard the Mar-seil - laise! ——— 1-2. When
bet he knew Just what to do: He sang the Mar-seil - laise! ———

The first system of the musical score features a vocal melody in G major, 2/4 time. The lyrics are: "was no use, He just broke loose When he heard the Mar-seil - laise! ——— 1-2. When bet he knew Just what to do: He sang the Mar-seil - laise! ———". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

REFRAIN

Sam - my sang the Marseil - laise, ——— when Sam - my sang the Marseil-

The Refrain section begins with the lyrics "Sam - my sang the Marseil - laise, ——— when Sam - my sang the Marseil-". The melody continues from the previous system. The piano accompaniment features a more active right hand with eighth-note patterns.

laise! ——— His French was rather shocking; But they knew his heart was right; The

The second part of the Refrain continues with the lyrics "laise! ——— His French was rather shocking; But they knew his heart was right; The". The melody and piano accompaniment continue in the same style.

Bou-lewards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil-

The third part of the Refrain concludes with the lyrics "Bou-lewards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil-". The melody and piano accompaniment continue in the same style.

laisé. All Par-is seemed to catch the craze: Mar -

chons, mar - chons, You Yan - - kee gar -

stacc.

marcato

cons! Oh, they nev-er will for-get How they danced the pi-rou-ette When

1. Sam-my sang the Marseil-laise! When Sam-my sang the Marseil-laise! 2. One

Fine

D.S.

Florenze

When Sam - - my sang the Mar-seil - laise, _____ when

SOPRANO. ALTO

When Sam - - my sang the Mar-seil - laise, _____ when

TENOR

When Sam - my sang the Mar-sei - laise, _____

BASS

When Sam - my sang the Mar-sei - laise, _____

Chorus

Sam - - my sang the Mar-seil - laise! _____ His

Sam - - my sang the Mar-seil - laise! _____ His

when Sam - my sang the Mar-seil - laise! His

when Sam - my sang the Mar-seil - laise! His

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Sam - my sang the Mar - seil - laise. All

Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

The piano accompaniment consists of a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

The piano accompaniment continues with a treble and bass staff. The treble staff features a melody with various articulations like accents and slurs. The bass staff continues the harmonic support. At the end of the system, there are markings for *stacc.* and *marcato* on the piano part.

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

No. 17. Song
The Dixiana Rise
Adelaide



Both saint and sin-ner Are get-ting thinner With morn-ing,

noon and night-ly wriggling. From old Da-ho-mey, From fair Sa-lo-me,

We've learned all arts of fun-ny wrig-gling; But now the wise

REFRAIN

All spe-cial-ize In what they call the Dix-i-an-a Rise. In

Dix - ie There's a brand new dance; In Dix - ie, Dix - ie,

There's a grand new dance, In Dix - ie: One-step and glide,— Tur - key

trot and, be - side,— Mix - ture of High - land fling, Tan - go and Buck

— and Wing. In Dix - ie Ev - 'ry - bo - dy shouts, In Dix - ie,

A - hoy! A - hoy! Board the ship of joy! Air - ship

just a shoot - in' Through the skies! Toot! That's us sa - lut - in'

cresc.

Par - a - dise! Oh, come and join the fun! Life has just be-gun!

ffz

When you dance the Dix - i - an - a Rise. In Rise.

rall.

ff

8.....

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

cresc.

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

sfz stacc.

p animato

cresc.

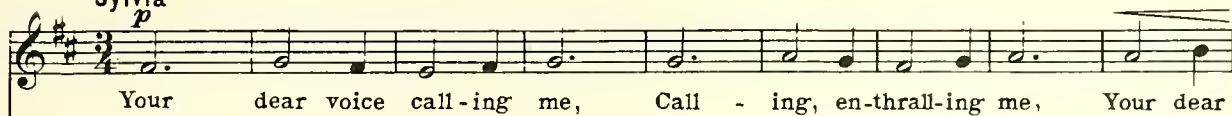
cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 You want to die, You want to die, But all you do is
 You want to die, You want to die, But all you do is

gliss.

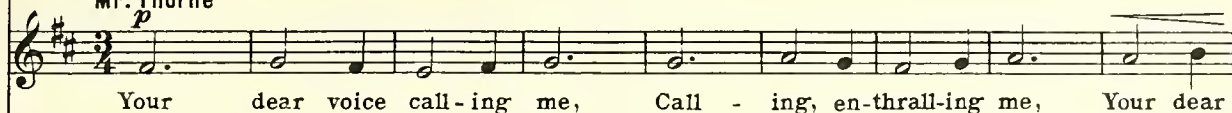
laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

Sylvia

p

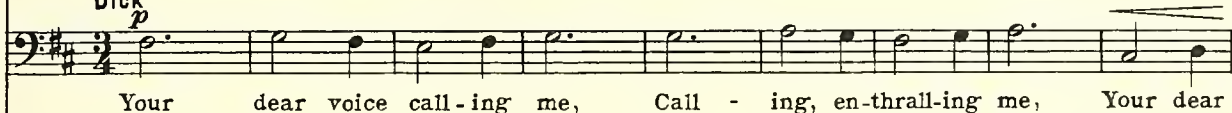
Mr. Thorne

p

Jeffries

p

Dick

p

Rabelais

p

SOPRANO

p

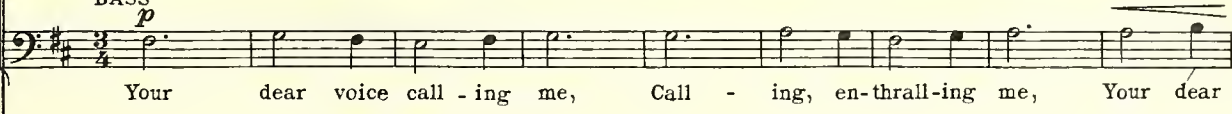
ALTO

p

TENOR

p

BASS

p

Chorus



S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____

T. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

J. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____

R. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -



The musical score is arranged in systems. The first system includes vocal staves for Soprano (S.), Tenor (T.), and Bass (B.), followed by a piano accompaniment staff. The lyrics are written below each vocal staff.

Soprano (S.):

Ah _____ Burn - ing with bliss:

Tenor (T.):

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

Bass (B.):

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

Piano Accompaniment:

The piano part consists of two staves (treble and bass clef). It features arpeggiated chords and melodic lines that support the vocalists. The key signature has one sharp (F#), and the time signature is common time (C).

S. This must be Love's Own Kiss!_____

T. This must be Love's Own Kiss!_____

A. This must be Love's Own Kiss!_____

B. This must be Love's Own Kiss!_____

Piano: This must be Love's Own Kiss!_____

